

BUTTERFLY

By

ROSE GAYNOR FAETH



Elizabeth Remaley
Piano Studio



St. Louis

London

Price 25 Cents

PRINTED IN U. S. A.

TEACHER'S LIBRARY
NOT TO BE SOLD

WITH BIOGRAPHICAL SKETCH
INSTRUCTIVE ANNOTATIONS ON THE
METHOD OF STUDY
By the COMPOSER

No. 249

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 249

BUTTERFLY

Biographical Sketch—Rose Gaynor Faeth

ROSE GAYNOR FAETH is the daughter of that well-known and gifted composer, Jessie L. Gaynor. During her early childhood she was surrounded with a musical atmosphere. She showed a precocious and almost uncanny gift for singing and at the age of three or four often startled her mother's friends by humming with child-like spontaneity the intricate chromatic passages of Chopin preludes as her mother played. Her early piano work was under the guidance of her mother, whose pedagogical ideas were far ahead of their time. Most of these ideas have been generally adopted since by teachers. Thus Mrs. Faeth's ideas on children's music are not only pedagogically sound but have real understanding of the child's point of view.

She spent four years in Europe, with her mother, and sister, Dorothy Gaynor Blake, where she studied French, German and Italian and specialized in singing. She was married in June, 1916, to Gilbert E. Faeth. She has since been heard in concerts, costume recitals and many operettas, having created the role of Snow White in her mother's operetta of that name.

Many of her charming songs and piano pieces for children have appeared in her mother's books, but these pieces mark her first independent entrance into the field of children's literature for the piano.

To the Teacher: This piece is a simple preparation for scale and running passages. At the very beginning of piano study the child should be shown the necessity of being able to cross over the thumb or put the thumb under in order to play free and beautiful melodic phrases.

The verses serve to carry on the imaginative appeal made by the titles. They will also be found helpful in solving rhythmic difficulties, for most children easily clap or step to their own recitation of simple familiar words. The melodies are not to be sung by the child except where the tones lie easily in his vocal range, that is, the ten or eleven notes from about middle C upwards.

Study Suggestions: This little piece may be taken at a tempo anywhere between 116 and 132 quarter-notes to the minute. The hand which carries the melody should play it very legato and more firmly than the accompanying notes taken with the other hand. Where the melody passes from hand to hand, as in measure 6 and 7, the passage should sound just as smooth as though played with one hand.

The phrases containing especial difficulties, if such be found, should be practiced in advance—of course, one hand at a time. Then the two hands should be practiced together. It is important not to make a rhythmic break or give a misplaced accent where the thumb goes under a finger or a finger over the thumb.

Butterfly

ROSE GAYNOR FAETH

Gracefully

But-ter-fly, when you flut-ter by You are like a blos-som in a bow - er;

Bum-ble bee buzz-es up to see If there's hon-ey hid in such a flow - er,

There you sway on a slender blade of grass, Blue and gold like the sum-mer days that pass.

But - ter - fly, did you reach the sky Steal-ing there your love-ly hue, Or

did you fly to that far off sky Where the rain-bow's end is said to be,

Steal-ing there all the rich-es fair. And bring-ing them on wing to me?

249-1

Music Education

vs.

Imitation of the Teacher

Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person. But, there is a vast difference between a Music *Education* and the ability to move the fingers over the keyboard to produce a succession of sounds. In one case, there is initiative and musical understanding—the other is mechanical mimicry of the teacher.

A Music Education for a piano student consists of two things:

- (1) A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.
- (2) Hands trained to execute the will of the educated mind.

Equipped with a true Music Education, the student is materially assisted in his own playing—he can draw on his store of accumulated knowledge and make independent progress—he can understand and appreciate the artistry of others.

Lacking a Music Education, the student can only mimic the teacher—there is no musical inspiration—he has no foundation of music knowledge upon which he can build and progress.

This Composition offers the student not only the music score with authoritative pedaling, fingering and phrasing—but also the poetic idea of the composer in writing this particular number, and annotations on proper interpretation. The entire Progressive Series Course is just as complete, just as sound pedagogically and musically as this composition.

Talent in music is not essential to the acquirement of a practical education in music. The *Progressive Series of Piano Lessons* enables the music instructor to impart a Music Education with the same success and results with which academic subjects are taught in the public schools.

For further information, see a *Progressive Series Teacher* or address:

Teachers Department

ART PUBLICATION SOCIETY

Saint Louis, Missouri